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ABSTRACT

Poetry was used in a college English class to teach figurative language, connotation, denotation, and the need for close attention to vocabulary. However, students were often bored by traditional poetry. Using computer programs like "Compupoem," "Poetrywriter," "Lifesongs," and "Haikuku," students were introduced to computer poetry and created their own poetry. Students' reactions were enthusiastic and they often became more interested in studying the poetry of others. Some other programs that have been or could be used in beginning college English courses are "The Shakespeare Library," which--among other things--provides an on-screen color-coded chart of the interrelationships of characters in any one of the 37 plays, and "LITterms: A Tutorial for Enjoying Literature," which provides many different ways for students to learn literary terms using colors and graphics. It seems that most students like computers for writing, learn from well-written computer assisted instruction (CAI) lessons, and can be inspired by programs such as "Poetrywriter" and "Compupoem" to think about and then try to write poetry. (Examples of computer generated poetry are appended.)
(SRT)

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POEMS BY COMPUTER: INTRODUCING POETRY
IN A HIGH-TECH SOCIETY

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Presented at

(1) the first City Colleges of Chicago National Conference
on the Future of Literature in the Community College, Chicago,
October 18, 1985.

(2) the twenty-first annual meeting of the Midwest Regional
Conference on English in the Two-Year College, St. Louis,
February 15, 1986.

Computers will never replace poets; English teachers will not have to become computer experts in order to teach poetry. However, we live in a high-tech society where, generally speaking, computers are "in" and poetry is "out." We need to look at all the possibilities of using the computer, although some English teachers may still regard it as a foe of thought and creativity. Here I shall recount some of my experiences with and thoughts about using this fascinating device.

I enjoy working with computers and think that they can eventually be useful to us and to our students, so I spent a sabbatical year learning to use the computers we have at Wright College and planning ways to use those machines in my classes. The 1985-86 school year is a year of experimentation for me; my main experiment is holding English 101 (first-semester college composition) classes in our Microcomputer Laboratory once or twice a week and having all the students write their essays on IBM Personal Computers, using the simple Bank_Street_Writer word processing program (Broderbund Software).

You may well wonder how poetry fits in (I'm not teaching either of our department's two remaining literature classes this semester). Well, I'd always introduced some poetry to my English 101 classes in order to emphasize such matters as figurative language, connotation and denotation, and the need for close attention to vocabulary. Most poems

provoked only yawns, so I decided to see whether a combination of computer poetry and "real" poems would create interest.

My English 101 students initially spent one fifty-minute class period on computer poetry (see Appendix 3). They tried Poetrywriter (Roberts) and copied down a stanza or two, and then went on to try Compuppoem (Marcus), writing down or printing one or two of what they considered to be their best efforts. This computer poetry day followed two class periods in which we discussed "real" poetry, including "We Real Cool" by Gwendolyn Brooks (a class favorite) and poems by Elizabeth Bishop, Karl Shapiro, and Emily Dickinson (not very popular). I invited my students to try Poetrywriter and Compuppoem again on their own, and to write more poems inspired by computer poetry; I sponsored a "Crazy Compuppoem Poetry Contest," open to all students, faculty, administrators, and staff at Wright College but entered mainly by my own students.

I can't offer you a foolproof, tried-and-tested method for using computers to "sell" poetry to students, but I can tell you what I have tried and what others have tried and what possibilities I see in the future. My purpose here is to introduce possibilities, rather than conclusions from scholarly research. I will tell you what I have found out about computers and poetry; you may decide whether all this has any value, and, if so, how it can be integrated into composition, literature, and/or creative writing courses.

I shall begin with a brief look at Douglas Hofstadter's "Can Inspiration be Mechanized?"; go on to talk about four different ways computers can be used to teach or introduce or inspire students to write poetry, with emphasis on two programs I've actually used; and present both theoretical and practical looks into the future of computers and books and poetry.

In "Can Inspiration be Mechanized?", an article far too complex for me to attempt to explain here, Douglas Hofstadter of the University of Michigan imagines the English professor saying to the computer scientist, "You may mechanize your logic, but you'll never lay a finger on poetry" (18). Hofstadter believes that having creativity is an "automatic consequence of having the proper representation of concepts in a mind." A computer can store data (or concepts). What it lacks is a sensitivity to patterns, a kind of "loop detector" to get it out of the ruts of endless repetitions (24). Only a theoretical self-watching computer could be creative; it would be able to filter out interesting changes in data structures and record them in another set of data structures.

According to Hofstadter, art has its own ruts or endless loops as each artist develops an individual style. "...Art progresses toward an ever wider vision of beauty ...by...processes of recognizing ruts and breaking out of ruts" (34), the ruts being artistic movements or schools or periods.

Computers and artists have much in common. "Hence one need not fear that the mechanization of creativity, if ever it

comes about, will mark the end of art. Quite the contrary: it is a day to look forward to, because on that day our eyes will open (as will those of computers, to be sure) onto entire new worlds of beauty."

One way computers can be used in the study of poetry involves what may be called figure verse, pattern poetry, or concrete poetry (Beacham). This type of poetry, in which the form visually represents the theme, is a curiosity which has been around a long time. However, the computer screen provides a perfect place to try interesting visual effects.

Andrea Herrmann, then at Teachers College, Columbia University, conducted a year-long ethnographic study of a volunteer high school class of eight students using the Bank Street Writer word processing program on Apple computers. In December, she began to notice graphic displays like sleighs and elves and trees on the computer screens, so she thought of having her students try concrete or figure poetry.

Writing this kind of poetry with a word processor is challenging, but it helps teach students how to format their work, to make it print out as they want it. In writing a tree poem (Appendix 1), Heather, one of Herrmann's students, began with a long list of words related to trees at the top of her screen. Another student later adopted this technique to her regular writing. She decided to make a list of phrases to describe a person for a character sketch she was working on.

Writing figure verse or concrete poetry on a computer may be just fun and games, but it's something I hope to have my students try. "For a Thirtieth Birthday, with a Bottle of Burgundy" (Appendix 1) illustrates how form and theme can be integrated at a higher level. This poem could have been written on a computer, had one been available; I copied it on a computer.

Poetry-generating programs such as Lifesongs (Chatfield) and Poetrywriter (Roberts) generate poems randomly from entered data. Lifesongs provides a demonstration of some of the more than 268 million possible variants of four sonnets composed so that each of their first through fourteenth lines are interchangeable. Here is an example:

My vision awakened to a butterfly,
halfway between the summer and the sea
a force presided that appeared to be
fixed in the system, yet just standing by,
as if to leave sufficient chance to try
our wit and wisdom, our joy and our esprit:
flesh against stone, stone abutting sea;
sea, seasons, clouds and sky.

No one was watching when the summer came
to take the ocean back. We would wait
in silence, patient and alone:
good company with neither pride nor shame,

committed to dynamics inchoate
in darkness, ineluctable as stone. (Chatfield 2)

The program of this type which I have tried is Don Roberts' Poetrywriter. This program generates four-line stanzas continuously with a sort of "one from column a and one from column b" combination of transitions, adjectives, nouns, verbs, adverbs, and prepositional phrases (Appendix 2).

These stanzas are usually funny and often meaningless, but sometimes something interesting appears. I asked my students to try the program, and to stop it and copy down a stanza or two which they thought was good--or funny. One student, Joseph Rockaitis, chose this stanza:

TIRED GREEN PRIESTS
WEAR BLINDLY TOWARD OUR LIVES
FROM HAIRY GLOWING BODIES
FLY BLINDLY FOREVER.

Joseph, who plans to become a priest, was inspired to write a Compu~~poem~~ poem about a priest (Appendix 5A). Perhaps a mere gimmick, a program which generates poetry randomly from data entered by a human being, can produce something for students to relate to.

I also believe that the program produces some interesting images occasionally, and that it may make students think about how poets put words together. I have yet to find out whether it will inspire creativity as students try to

imitate the form of the stanzas, but as they laugh at some of the computer-generated poems, the students may be motivated to try reading and writing some real--and better--poems. At the very least, the program is fun to play with, for students and teachers alike.

CAI (computer-assisted instruction) programs are the kinds of programs some of us at the City Colleges of Chicago have written for or used on the PLATO system. I have seen a PLATO program (under development at the time) which presented a poem on the screen and asked questions about it; some of the questions involved interpretation, and I didn't agree with the answers presented as the correct ones. I don't think that poetry, which by its very nature invites individual interpretations, lends itself well to computer lessons of that type. However, two programs I've read about, but not seen, sound interesting.

The Reverend Donald Lynch of Fairfield University in Connecticut is developing The Shakespeare Library (Sillery). This is related more to drama than to poetry, but I think it's interesting enough to mention here. Lynch's purpose is to provide high-tech assistance in understanding Shakespeare's work. One major part of the program will present a color-coded on-screen chart of the interrelationships of characters in any one of the thirty-seven plays. Lynch believes that this will take the place of a lot of blackboard writing, and will help him chart out the complicated genealogies students need as a

background to the history plays. The obvious question is, "Can't this be done in a book?" Of course it can, but it may prove to be more fun on a computer screen. The program may include interactive tutorials and quizzes too.

LIITerms: A Tutorial for Enjoying Literature, by Richard D. Rust of the University of North Carolina at Chapel Hill, is a computer-assisted program to teach literary terms. According to the author, the program has these advantages:

1. The student can find a term in various ways. He may choose it from an alphabetical list, for example, or he may choose from a more specialized list such as "Forms of Poetry," etc.

2. Colors and graphics make definitions as memorable and clear as possible. This is interactive showing as opposed to mere telling.

3. The learner controls the pace and extent of the material covered.

4. The student can learn terms by a system of reading a simple definition, then seeing the concept illustrated with examples, then being tested on his/her knowledge of how the term works.

5. There are options for seeing additional examples of applications of terms.

6. There is immediate feedback on wrong answers.

7. There are hints or helps to lead the student to the right answer.

Also, in learning terminology, the students will be exposed to examples from first-rate literature.

Part one of this program focuses on poetry, and includes poetry terms, developed as a logically structured tutorial on meter, sound, imagery, language, and forms. LIITerms, Part I: a Tutorial for Enjoying Poetry takes about forty-five to sixty minutes, but students can work at their own pace. This program was tested at the University of North Carolina and at a high school, with uniformly positive responses from students. Pretests and posttests in literature classes at North Carolina showed 69% improvement for those using LIITerms vs. 27% improvement for those using glossaries for the same length of time.

I have not seen this program, and I doubt that it is commercially available; the only point I wish to make about it is that it sounds promising. In my work with PLATO I have learned that students generally prefer lessons on a screen to lessons in a book, so perhaps the magic of CAI programs is simply their ability to motivate students.

Finally, there are the interactive poetry-writing programs. Hale Chatfield wrote, "...there are numerous ways in which 'interactive' computer programs can allow the computer and the computer-user to interact, work cooperatively, in the composition of a poem--which in effect makes collaborators of the poet using the computer and the poet who wrote or designed the program" (1). His program Haikuku provides an introduction

to the Japanese poetry form known as the Haiku, and then lets the student experiment with the form by presenting one line and prompting the student to write the other two. The computer merely presents random lines to stimulate the student's creativity. Here is an example from Haikuku:

Abandoned Gardens

My love and I one evening
visited this place.

Sitting in the sun.
Butterfly wings catch the breeze:
shadows fall to earth.

Sharp bristling weather:
My granddad brings the dogs in
where the fireplace sings. (2)

Chatfield also discusses what he calls "closed text" and "open text" poetry writing programs. In the "closed text" program, a short poem is shown the user in printed form, and then the collaborating poet writes a continuation of the poem by responding to prompts from the computer. The results will be close in theme and subject: theme and variations. "Open

text" programs, about which Chatfield gives few details, should present more options in length, subject, and theme.

Michael Newman, medical researcher and poet, author of such poems as "Steroids: an ode to what just fixed my tendon," has created what he calls "the world's first poetry processor" (Nace). It is described in PC_World magazine this way: "Using color and sound to indicate meter and rhyme schemes, Newman has transformed the PC into a loom for weaving verse into classical forms--sonnets and sestinas and villanelles--while enabling budding poets to keep track of a poem's myriad elements." The program also includes a data base of successful poems that "permits you to clone Shakespeare or Browning, borrowing a master's structure but substituting your own words."

Michael Newman's comments on poetry are worth quoting here: he says, "...fitting poetry to an interactive medium will breathe new life into hitherto dormant lyrical forms....The musical intonation of speech--prosody--causes blood to flow to right-brain cell circuits, engendering images. It also sends reward chemicals to the brain. Poetry is as marketable as a drug but delivers the virtues of prayer."

Stephen Marcus' interactive poetry-writing program Compupoem is known to computer-buff English teachers everywhere. It was written for Apple computers, so as an IBM user virtually untrained in programming, I was able to use only the main part of Compupoem in a version for which I adapted an elementary program. The user is asked to choose a noun, two

adjectives, a prepositional phrase, a verb, and two adverbs, and a poem is created, with the words in a slightly different order than the one in which they were written. You may see the way my version of the program works in Appendix 4.

In addition to a slightly different version of what you see there, Marcus' complete program includes "fourteen different kinds of advice on such topics as choosing adverbs, prepositional phrases, nouns, etc., and on zen and the art of computer use. Students may also see their poems instantly re-written in different formats in order to examine the relationship between form and impact" ("Compupoem: A Computer-Assisted Writing Activity" 29).

I first used my version of this program in three English 101 classes on October 11, 1985 (Appendix 3). The students first tried Poetrywriter and copied down an interesting stanza or two. For the rest of the fifty-minute period, they wrote poems with Compupoem, and most handed in two or more of what they considered their best efforts. In Appendixes 5A and 5B you may see a cross section of the poems the students produced. I was amazed at the variety of ideas expressed in poems by good and poor students alike.

You will notice that some of the poems don't follow the "Compupoem" form exactly. In some cases this is because the students didn't know the parts of speech, but in others it's because I encouraged the students to be creative and change words around as they liked. Some students were interested in

writing more original poems inspired by Poetrywriter and Compupoeem.

Now that we have looked at four ways to use computers in teaching poetry (figure verse, poetry-generating programs, computer-assisted instruction programs, and interactive poetry-writing programs), I will go on to both theoretical and practical looks into the future of computers and books and poetry.

What does the future hold for computers in the teaching of literature and writing? Will books and poetry continue to exist? I don't know. Since some people may see computers as the enemy, I'll mention one computer program, one book, and two technological marvels which seem to justify the worst fears any English teacher could possibly have.

Racter (Etter and Chamberlain) is a computer program which has "a 2,800 word vocabulary and a fine command of English grammar." It is a program which lets you have a conversation with your computer; he (or it) answers questions in complete, grammatically correct and fairly rational sentences. Racter has written the first book of computer-generated prose and poetry, The Policeman's Beard is Half Constructed. According to a brief reference in a recent issue of Computerpeople Monthly, this book "seems no worse than a lot of modern poetry written by humans." This negative comment about modern poetry may deserve our attention, but let's go on to the new technology.

Ron Jeffries' article "Goodbye, Gutenberg!" is an interview with Gary Kildall, designer of the CP/M computer operating system and founder of Digital Research, Inc. Kildall claims that printed books could be replaced by electronic systems within fifteen years. It already costs less to produce a compact read-only memory optical disk platter that holds the equivalent of about two hundred printed books than to print the same amount of information on paper.

The only other thing we'll need is something like Alan Kay's Dynabook, a powerful, thin, lightweight notebook computer with a bright, readable 8 1/2 by 11-inch screen from which we can read the material on those compact disks. This product is not expected to be available for at least five years. Kildall admits that books won't disappear right away, but he believes that most changes in our society are based on economics, and when these technological wonders come to pass, putting information on paper won't make sense.

Well, there's the enemy, if you care to consider it as such: poetry written by Racter and read from a compact disk in a book-size computer. Will all of this come to pass? Who knows? Unlike many other English teachers, I find computers interesting and promising, but I believe in the future of poetry, and I am not ready to give up books.

My more practical if less scientific view of the future involves the proliferation of computers in offices, schools, and homes, not as trendy consumer items for hobbyists but as

practical tools. Our students will be familiar with computers and will expect to use them in most of their classes. Approximately sixty-five percent of my English 101 students entered my classes in fall, 1985, having used computers at least occasionally. My experience has shown that most students like computers for writing, learn from well-written CAI lessons, and can be inspired by programs such as Poetrywriter and Compugpoem to think about poetry and to try to write it. I look forward to trying some of the other programs and ideas I've mentioned here.

Electrical Engineer Banu Onaral of Drexel University, Philadelphia, a school where each student is required to buy a Macintosh computer, said, "...in the hands of a professor who really believes, it seems the computer can do miracles" (Elmer-Dewitt). Both the believers and the skeptics among us should consider whether or not the computer has value for introducing poetry in a high-tech society.

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For a Thirtieth
 Birthday, with a
 Bottle of Burgundy
 by John Hollander
 (Beacham, 208)

Drop by
 Drop it
 Empties
 Now not
 Even as
 Our own
 Tearful
 Vintage
 Gathering
 Itself with
 Such slowness
 Gradually might
 Widen at the bottom
 Of some oblate vessel
 But as when the pouring
 Bottle now nearly half of
 Its old wine spent delivers
 The rest up in sobs rapidly
 Tears years and wine expire
 As tosspot Time sends after
 His cellarer once more alas
 Then let the darkling drops
 Wept in a decent year along
 The golden slopes elude for
 A moment or so his horribly
 Steady pouring hand and run
 Into sparkling glasses still
 Unshattered yes and undimmed.

A Tree, by Heather
 (Herrmann, 164)

ax
 limb
 branch
 kindling
 log timber
 campfire ash
 bark twig wood
 green chlorophyl
 leaf wind rustling
 needles pinecone sap
 autumn red orange fall
 spring sun blossom fruit
 winter bare Christmas ball
 ornaments tinsel star lights
 nest bird stump hollow decayed
 forest thicket enchanted density
 jungle grove shelter rain brownish
 l'arbre feuillage foret l'oiseau Noel
 trunk
 trunk
 trunk
 r r
 o o o
 o o o
 t t t
 s s s

RUN

POETRYWRITER, by Don Roberts

The computer will write poems forever. Press CONTROL-NUM LOCK to pause, any key to restart, CONTROL-BREAK (SCROLL LOCK) to end the program.

HAIRY OLD BODIES
WEAR NOISILY BEYOND THE PALE,
FROM SPARKLING MEAN BODIES
FIGHT HAPPILY IN THE NIGHT.

FOLDED ROUND GIANTS
LAST BLINDLY BEYOND THE PALE,
WHILE NAKED DARK BODIES
FIGHT HAPPILY IN THE WIND.

BIG BALD MARBLES
FLASH HEARTILY IN THE GROUND,
AND JOLLY GREEN DOGS
FIGHT CONCRETELY TO THE DEATH.

ROUGH BLUE GIANTS
PLAY CONCRETELY IN THE WIND,
THE NAKED BALD DOGS
TURN RUGGEDLY FROM THE VALLEY.

TIRED RED FLOWERS
FIGHT SMOOTHLY IN THE WIND,
FOR FOLDED RED FARMERS
RUN BLINDLY FROM THE VALLEY.

SPARKLING BLUE HENCHMEN
PLOW WHOLEHEARTEDLY ON THE HILL,
MEANWHILE TIGHT CARVED HENCHMEN
FIGHT SMOOTHLY FROM A MOUNTAIN.

LIVELY MEAN BOYS
TURN SMARTLY TO THE DEATH,
FOR JOLLY LOUD CATS
TALK CONCRETELY TO THE DEATH.

FOLDED BLUE WIVES
TRYST LOOSELY ON THE HILL,
OR HAIRY YOUNG LOVERS
TURN CONCRETELY ON THE HILL.

JOLLY YOUNG GIANTS
TRYST WETLY NEAR A TREE,
AND FOLDED YOUNG BAGS
GLOW NICELY DOWN THE TUBES.

English 101
Mrs. Styne

Fun with Computer Poetry

I. POETRYWRITER

At the A> prompt, type the following: basic poetry [then press ENTER]. The program will generate poems until you tell it to stop. To pause, press CTRL (on the left side of the keyboard) and NUM LOCK (at the upper right) at the same time, and then release both keys. To start the poems again, press any regular key or the spacebar.

Assignment: Find one or two four-line stanzas which you like, or which seem funny to you. Copy it (them) on a piece of paper. When you have finished this, stop the program by pressing CTRL and SCROLL LOCK (the key at the far upper right) at the same time, and then releasing both keys. You will see, among other things, the OK prompt of the Basic language. Type "system" (without quotation marks) and then press ENTER to return to the A> prompt.

II. COMPUPOEM

At the A> prompt, type the following: basic comppoem [then press ENTER]. Follow the instructions on the screen. You will be asked to think of a noun, two adjectives, a prepositional phrase, a verb, and two adverbs. These words will be put together to form a short poem. If you have trouble, ask for help.

Assignment: Write from two to four poems (you can keep trying by following the instructions on the screen). Be sure to write down each poem you may want to keep. Experiment by adding extra words if you wish.

To hand in: 1) the four-line stanza(s) you copied from the POETRYWRITER program. 2) at least two of the short poems you just created with Compupoem, handwritten or printed with SHIFT-PRTSCL. Put your name on the paper(s).

Optional: Try to use your own words and imitate the form of the four-line POETRYWRITER verse, writing a poem of your own, or expand one of the COMPUPOEM poems into something longer and better, or write a poem of your own inspired by this class session. You may also copy some of the poems for further work at home, but please hand in at least 1) and 2) today. To work on original poetry on the computer, ask for Bank Street Writer (or WordStar) and your own data disk. Bring in any additional work next week, for possible extra credit (strictly optional).

POEMS BY YOU AND THE IBM PC

This game may help you become a poet. It is based on a program called COMPUPOEM, which was written for Apple computers by Stephen Marcus of the University of California, Santa Barbara.

Be sure that the CAPS LOCK is on. Use no punctuation marks. Press ENTER after each entry.

Please type your first name.

? MARLYS

Thank you, MARLYS. That sounds like a good name for a poet!

Think of a NOUN, and type it after the question mark. It may be preceded by A, AN, or THE.

? THE NIGHT

Add an ADJECTIVE to describe your NOUN.

? DARK

Think of another ADJECTIVE.

? THREATENING

Write a PREPOSITIONAL PHRASE telling where or when something can happen to your NOUN.

? OUTSIDE THE WINDOW

Think of a VERB to go with your NOUN.

? HOVERS

Choose an ADVERB (probably ending in -LY) describing how your NOUN does it.

? MENACINGLY

Add another ADVERB

? MYSTERIOUSLY

Here is your poem, MARLYS:

THE NIGHT
DARK, THREATENING
OUTSIDE THE WINDOW
MENACINGLY, MYSTERIOUSLY
HOVERS.

If you like this poem, copy it on paper or print it with SHIFT-PRINT. Then you will be able to use your word processor or your pen to improve and/or expand it. If you do not copy or print your poem, it will disappear forever.

To try another poem, press F2 (function key 2, at the left side of your keyboard).

Selected poems from "Compupoeem" (early, incomplete version), by Mrs. Styne's English 101 students, October 11, 1985:

by Glen Lind:

THE GHOST OF CHRISTMAS PAST
TRANSPARENT, LIQUID
SHOPS AT JEWEL ON A SATURDAY NIGHT
WISTFULLY, ACCORDINGLY
WEEPS.

by Bernard Brown:

GIRLS
YOUNG, BRIGHT
IN THE PARK
SHAPELY, BEAUTIFULLY
SLIM.

by Kari Tuntland:

MY SWEETHEART
KIND, SENSITIVE
IN THE MOONLIGHT
SEDUCTIVELY, PASSIONATELY
STARES.

by Martha Gonzalez:

THE OCEAN
BLUE AND ROARING, BEAUTIFUL
AS IT CRASHES ON THE ROCKS
LOUDLY, NOISILY
SINGS.

by Hector Irula:

THE MOON
ROUND AS A DISH, HUGE AS A BALLOON
ABOVE THE CITY
BRIGHTLY, GRACEFULLY
SHINES.

by Deb: Gajewski:

TEACHERS
DEDICATED, CARING
IN THE CLASSROOM
QUICKLY, UNKNOWINGLY
LEARN.

by Michael Killingbeck:

THE CAT
BLACK, WICKED
MIDNIGHT IN AN ALLEY
POMPOUSLY, HEDONISTICALLY
WALKS.

by Jose Rivera:

CAR
FAST, QUICK
ON THE STREETS
QUICKLY, SMOOTHLY
MOVES.

by Cesar Pinto:

DINOSAUR
BIG, DUMB
DURING THE ICE AGE
BRAVELY, PEACEFULLY
DIES.

by Jeanine Jurasz:

THE LAKE
GLASS-LIKE, CALM
IN THE EARLY MORNING
BEAUTIFULLY, SOLEMNLY
SPARKLES.

by Vahe Mekhitarian:

BUSINESSMEN
GREEDY, FAT
IN AN OFFICE
MISERLY, CRIMINALLY
SITTING.

by David Macapagal:

NEGROES
GENTLE, OPPRESSED
WITHOUT MARTIN'S WISDOM
INNOCENTLY, FRUITLESSLY
HOPING.

by Joseph Rockaitis:

PRIEST
DEDICATED, RESERVED
INSIDE THE CHURCH
SINCERELY, DEVOUTLY
PRAYING.

by Stephano Kontos:

BONZO
INTELLIGENT, SOPHISTICATED
NOMINATED FOR PRESIDENT
MASTERFULLY, UNQUESTIONINGLY
REPUBLICAN.

by Michelle Hodal:

GANGSTER
RUTHLESS, EVIL
AT THE SEEDY BAR
CUNNINGLY, STUPIDLY
HIDING.

by Barbara Krzywda:

SNOW
WHITE, COLD, AND SHINY
DURING THE WINTERTIME IN THE MOUNTAINS
SLOWLY, SOFTLY
FALLS.

by Linda Schultz:

THE CAMPERS
ROWDY, OBNOXIOUS
IN THE WOODS
HAPPILY, HASTILY
HIKING.

by Edwin Castro:

GUITAR
SHINY, RED
ON A STAGE DRAWS ATTENTION
BEAUTIFULLY, MUSICALLY
PLAYS.

by Rick Heiberger:

A BOAT
GREEN WITH ALGAE
AGAINST THE ROCKS
RELENTLESSLY, COMPLETELY
WAS SMASHED.

by Jody Switzer:

GIRLS
YOUNG, BEAUTIFUL
IN THE CITY
SEXILY, SULTRILY
MOVE.

by Anne Pfeffer:

THE HOLE
BLACK, EMPTY
IN THE INFINITE SOLAR SYSTEM
RUTHLESSLY, ULTIMATELY
ENVELOPS ALL MATTER.

by Andrew Lewandowski:

THE PANTHER
MENACING, EVIL
PERCHED ATOP A BLUFF
INTENSELY, DELIBERATELY
CONTEMPLATES.

by Jesus Osegueda:

WE
POOR, RICH
DURING OUR LIVES
SADLY OR HAPPILY
AWAIT.

by Alan Podgorny:

THE CAR
BIG RED JUNK, RUSTING
IS PASSING ITS AGE
BYE, BYE
IS SLOWLY DYING.

by Virginia Oliver:

JAMES
BAD, UNHELPFUL SCHOOL
LONELY, UNHAPPY
WAS.

by Julie Magnus:

EYES
BLUE, HYPNOTIZING
ON A COOL AUTUMN NIGHT
LOVINGLY, EMBRACINGLY
LOOK AT ME.

by Bob Bechowski:

THE LEAVES OF FALL
COLORFUL IN BRIGHT ARRAY
DAZZLE MERRILY.

by Olga Salcedo:

A DOG
PLAYFUL, CAREFREE
IN THE PARK
VERY PROUDLY
PRANCING.

by Isuf Perezic:

THE DEMON
TERRIFYING, TEMPERED
ON A COLD, DARK NIGHT
UNMERCIFULLY, UNREMERSEFULLY
SLAUGHTERED.